



Mannish Models for Morning Use—Pleats the Conspicuous Feature for Fall—Winter Coats Opening to the Waist—Velvet Again in Favor.

CHE surprising thing about the fall styles to most people is the astonishing drop that waistlines have taken. From away up under the armpits they have descended to the very hips, and the new coats might be built for a race of waistless women, so seldom is there any decided incursion between bust and hips.

These long waisted coats, however, seem somehow to have more dignity than the trifling lace-trimmed models of last year's Directoire vogue, which with their short tops and flapping, belted-out coats tails were seldom really imposing. Better still, all the new coats suggest comfort—and a plenty of room about the shoulders, and it really seems as though we shall be able once again to cling to a car strap and adjust a hat without first unbuttoning our garment in front.

Broad Shoulders, but Narrow Hips.

Tailors lay great stress, with these loose coats, on what they term "tapering lines," which means a cut that while giving roomy width at the shoulder, does not suggest thickness or clumsiness about the body. The seven-eighths fitting coat defines the figure a bit more than the old three-quarter fitting style, but by no means an effect of suggestiveness on the figure. The waistline on these new coats is set as low as possible and all the lines, at front and back, as well as over the hips, are designed to give an effect of slenderness and undevelopment of figure. The simpler, mannish models close below long revers with four buttons.

and the only trimming used is a silk collar facing or perhaps a bit of braiding in straight border effect.

Coats With Kilted Skirts.

More elaborate than these mannish models for morning wear, are the coats with flat pleats set in below the hip where a wide belt or huge pockets cover the joining of pleats to upper part. Even two-piece suits show these pleated coat skirts; but the style is so eccentric and pronounced that one doubts whether it will last. At any rate, these coats are not likely to affect the popularity of the always favored mannish model which, year in and year out, holds its own with women who like this conservative style for morning wear. Innovations are always more or less of a risk, for they may or may not take with popular fancy; but established styles brought up-to-date by little variations of shape or trimming are always a safe choice for the woman who cannot afford to follow every passing mode and to discard a garment that has become the least bit passé.

Pleated Skirts Are Jannitally Youthful.

Speaking of established styles, every woman is giving a cordial welcome to the fall to the pleated skirt. This style crops up often than any other sartorial type, but there is good reason for this perennial popularity. The pleated skirt has a long list of merits to commend it. For one thing it is comfortable to walk in. One may tramp along hap-

pily over a wet pavement with no danger that one's shoes will be rubbed by a clinging skirt, for the loose pleats swing clear of the feet at every step. The pleated skirt also is easy to hang, and it always looks graceful and smart. Above all, it has a certain jaunty youthfulness possessed by no circular or gored model, which alone would condemn it to womanhood.

Some of the French tailors are making up pleated skirts in the regulation style; that is, with the pleats set into the belt and stitched flat over the hips; but the majority of these skirts show the pleats falling from a fitted hip yoke, this yoke being sometimes quite shallow and in other cases reaching well below the hips. Often panels are set on at front or back, and many smart skirts show little overskirts or tunics over a kilted blouse.

Tailors Favor the Overskirt.

In fact the dressmakers are predicting that by Christmas we shall all be wearing overskirts in some form or other; plain, fitted tunics effects on tailored skirts and veritable pauffers and draperies on more elaborate frocks. Many of the ready-to-wear suit skirts have what the saleswoman will assure you is the new tunic overskirt. This is really a separate circular skirt, clinging snugly over the hips and falling over a decorated blouse. Some of these tunic overskirts extend downward in points; others cross the front of the skirt at the height of the knees in what is known as the lambrequin effect, the

material sloping downward in a cascade at the back. Often these little tunics are fastened at one side of the front under a row of big fancy buttons.

The Skirt Will Be Short.

But however the skirt may be made, there is one thing certain: it will be short—escaping the ground by an inch or two. Once again there is a fad for trotter skirts. Women stood the trailing, trailing Directoire skirts with what grace—or it must be confessed usually lack of grace—they could muster; but several fashionables—important enough to be independent—have insisted on the comfortable trotter skirt for street wear and womanhood has gladly followed a lead so desirable.

One reason for the short walking skirt is the pet-dog habit, asserts a tailor who caters to a very fashionable clientele. It seems that woman who own pet dogs like to walk down the avenue with their pets of a morning, and as everybody who owns a canine knows, the combination of a dog, a leash, a handbag and a long skirt is impossible. The most cultured doggie is apt to have emotional lapses at moments when he forgets the proprieties and makes a mad dash after

an automobill, a cat or some other vitally interesting object, and both hands must be available to haul him back to order.

So while coats have come down, skirts have gone up, and the result is that between the bottom of the new coats and the skirt hem there is often not more than a handbreadth of space.

Pretty Little Waistcoats With the New Coats.

These new long coats have also very long openings, some of the lapels turning back clear to the waistline where the coat is held by a single button. Many of the more dressy models have this low fastening which is sure to make all sorts of fluffy jabots extremely fashionable. Very chic little waistcoats are being offered for wear with these open-coat fronts, the waistcoat of pompadour or brocade silk—coming quite high over the chest and fastening across in double-breasted fashion. These low-cut openings also make the new fur-trimmed wide neck pieces seem especially practical.

For Dressy Wear the Frock, With Though Fall Suits for General Wear Show

A Topcoat with Belt at the Hip

the skirt and coat combination, some ultra formal costumes are being made up with long coats over handsome frocks.

These frock and coat combinations are rich in fabric and elaborate in trimming, velvet, satin cloths, broadcloths and the now fashionable moire antique being the materials used. Velvet, especially, is seen in very dressy suits for reception and afternoon tea-room wear. These tea-room costumes are becoming a feature of the wardrobe now. Dropping in at one of the big hotels about the ten hour one sees gowns and hats that would do credit to an afternoon function demanding most formal costumes due ceremony. There is no more characteristic sight in New York than these gatherings in the fashionable tea-rooms after matinee hours and no sight which the out-of-town woman visitor may view with more interest and pleasure.

One of these tea-room costumes in velvet is illustrated, the model—by Drecoll—being a one-piece velvet frock matched by a coat in the new Russian effect.

Russian ideas have taken Paris by storm, Russian entertainments having been highly popular at the French theaters all summer. This long coat is an adaptation of the smock—or caftan—which is a strong feature of autumn styles, and shows the loose lines, belted below the waist, and the shallow, round neck of the real peasant's smock. The sleeves also simulate the short smock sleeve in this case suggested by the hand of embroidered trimming below which is a gathered puff. Drecoll has tried hard to break the severe line of the long, tight sleeve with puffs and the three-section Drecoll sleeve is easily recognizable to anyone familiar with French costume effects.

The smock idea is carried out on many of the little frocks which are being worn now without wraps and later will be covered by the stunning long topcoats. The smock has a round collar and little loose sleeves falling far to the elbow, sleeve and bodice being all in one with no shoulder seam. The bottom of the smock falls to the knees and below it is a pleated skirt in trotter length. A round yoke and long sleeves are attached to a fitted bodice which is entirely separate from the loose smock. Sometimes smock and skirt are of con-

trasting material. A very pretty little dress in this style had a smock of silk cashmere in plain color over a pleated skirt of checked fabric, bands of the checked material edging the short sleeves and round neck of the smock. The yoke was of Ireland lace, with long sleeves of chiffon matching the color of the cashmere. Cheruit is putting smocks of chiffon over heavy serge frocks, but then Cheruit can do anything she chooses and the effect is invariably very charming.

The Long Topcoat a Fad.

Coming to the topcoats—a most important item of tailored wear this fall—one is fairly puzzled whether to put one's white lack, and two of the sections come around to the front in wide stitched bands, which fasten with huge carbide buttons. The general tone of this homespun model is a lovely smoke color, and the buttons show deep blue glints, which are matched by the gray-blue never facing and cuffs.

Topcoats are shown in all types, from serviceable, sturdy affairs for rough weather and motoring, to elegant, dainty frocks. Coats in both these styles are shown: one a model of diagonal serge with cuffs and lapels of moire silk, and the new hip belt, the other a superb Bernard model of forest green cloth with skunk bands for trimming and big green buttons set in black studs—a combination that might well answer for evening wear over theater gowns.

A Soloviet topcoat, also illustrated, is of the rough homespun which is flecked with white—a material extremely fashionable for these heavy coats. This Soloviet model has a panel in three sections at the back, and two of the sections come around to the front in wide stitched bands, which fasten with huge carbide buttons. The general tone of this homespun model is a lovely smoke color, and the buttons show deep blue glints, which are matched by the gray-blue never facing and cuffs.

Value of Tissue Paper.

THE value of tissue paper can hardly be overestimated when it comes to packing things, especially in a trunk. The shoes, hair brushes and many other useful articles can be wrapped in tissue paper and kept from rubbing against each other. The paper takes very little room and acts in the same way as cotton. Dainty gloves and neckwear should be wrapped in this manner.

FASHION NOTES.

A DAINTY NEW-OLD COLOR.

BISH—the creamy, delicate shade of old lace, is extremely fashionable now, and lace gowns and yokes, as well as jabots in this tint, are particularly good style with cloth costumes for fall. If real old lace is not obtainable a very good substitute may be made with ordinary tan. This tea should be quite weak and, of course, without milk or

sugar, which would make the lace sticky and stiff. There has been a fad in Paris this summer for frocks of cream batiste trimmed with this lace and the color is really far more softening and becoming than dead white.

COLORS SHOULDER NOW.

PARIS is up to all sorts of fads. The very latest notion seems to be shoe laces—rather shoe ribbons—in the color of one's frock. Bronze ties with natty scarlet bows were seen with a brown foulard, matched by a hat with brown and red feathers. Violet shoe ribbons were worn at the races in white buckskin pumps, a violet parasol, stockings and hat accompanying a white linen costume. Blue silk hose and blue shoe ribbons were smart with a pretty frock of dotted blue muslin.

A NEW HANDKERCHIEF CONCEIT.

FOR an autumn trousseau a dozen rather novel handkerchiefs have been sent over from Paris—along with some ravishing lingerie. The handkerchiefs were hand embroidered, a narrow pink hem being set on a center of sheerest linen lawn. In the corner of each mouchoir was a tiny figure embroidered in cotton exactly matching the colored hem. Little men and women in quaint costumes, queer birds and animals were the designs; each figure having so much individuality that the usual initials were not needed to distinguish the handkerchief from others.

BIG HATS USEFUL AS WELL AS SMART.

IVE come to stay all night," announced the pretty girl's chum, "and I haven't brought a sign of a hand bag—just look here!" She removed her towering hussar turban with its big velvet crown, set it upside down in her lap, untied the ribbons which drew in the silk lining and took out of the crown a dainty robe du nuit compactly folded. "It's a great scheme," asserted she. "You can carry home small parcels that way—or even your lunch, wrapped in tissue paper. The big hats weigh so much anyway that a little more doesn't count."

The LITTLE TOUCHES THAT MAKE YOUR MOURNING CORRECT

DISTINCTION in mourning is a matter of material and simplicity. Rich fabrics on most simple lines are insisted upon by the builders of authoritative mourning garments.

Cheap black is always a poor investment, for the poor dress does not keep their color and soon become dingy and shabby. whereas a fine black fabric, rich in color and texture, may often be used and re-used to good advantage. Broadcloth, serge and nun's veiling are all correct mourning materials, and for house frocks there are dull silks, crepe de chine, chiffons and the serviceable mouchoir for next little around-the-house dresses for morning and afternoon wear.

Folds and stitched bands of silk and platings of dull silk ribbon may be used for trimming if one prefers not to wear crepe. The latter material, of course, is always expensive, but it adds a character of elegance and distinction to the mourning costume which may not be gained, said, whereas a fine black fabric, rich in color and texture, may often be used and re-used to good advantage. Broadcloth, serge and nun's veiling are all correct mourning materials, and for house frocks there are dull silks, crepe de chine, chiffons and the serviceable mouchoir for next little around-the-house dresses for morning and afternoon wear.

Crepe comes now in a supple, new texture, which is especially easy to manipulate, and a silk mourning blouse, seen the other day in an authoritative mourning shop on Fifth avenue, showed a plating of this new crepe all the way down the front, a crisp little bow of the crepe being set just beneath the chin. If not blown also have folds of this crepe set on in lengthwise rows, a little yoke of black net or chiffon being set in the square opening at the neck. Another smart mourning blouse was of black net heavily covered with a sou-tache pattern, yoke and sleeves being of crepe.

The widow wears her mourning unlightened for two years. After the first six months, however, the veil may be thrown back from the face. The widow's veil is now draped over a much larger

toque—or bonnet—than used to be the case, and very young widows sometimes wear the veil draped over quite a good-sized hat; this hat being severely plain, with no trimming whatever—not even bows or rosettes of the crepe.

For a mother, daughter, son or sister the veil is worn around the hat, falling well below the chin, and is usually of Brussels net of mesh, with crepe bands or ribbons stitched in rows at the edge. For the first deep mourning veil worn in this fashion crepe is sometimes used; or a fine grenadine, which while not as stilling as crepe offers the same protection to the face.

These more important dress details are settled by conventionality—and one's dressmaker usually knows what is correct and in good taste. It is in the minor details of mourning that many women trip up—in the little things that make such a deal of difference in absolute correctness and in good style also.

For instance, the black bordered handkerchief is no longer carried by well-dressed women, who consider the black border ostentatious and vulgar. The correct mourning handkerchief is pure white linen of the finest grade that one can afford, and ultra-smart mourning handkerchiefs have extravagantly deep hems—scarcely more than a four-inch square of plain linen being left in the center of the handkerchief. Three tiny initials, plainly designed, may be embroidered in black in one corner.

Jewelry, of course, must be laid aside when mourning is donned. The only gold jewelry permissible is the plain gold wedding ring, which should be worn. A handsome gold watch cannot always be discarded for one of black enamel or gun metal; but the watch should be tucked out of sight in the bodice and worn on a gun metal chain or narrow black moire ribbon. Brooch, earrings and collar pins of dull jet are permissible, but very little jewelry of any kind is in best taste. Pearls are counted correct for mourning wear if set appropriately in black settings, and some very beautiful rosaries in dower shapes have petals of black enamel with

pearl centers.

Even gloves and shoes are in prescribed for mourning wear. The patent leather shoe is not worn by attickers for correctness with mourning, although many women are not so particular about this detail of dress. Dull calf is the best choice for street foot wear, and in the house pumps or slippers of black suede may be worn. Suede gloves are the accepted choice for fashionable mourning, but so many women have a strong preference for glace kid that this leather is often seen with even very smart mourning. Black dogskin gloves may be donned with short walking suits for morning shopping wear.

No detail of mourning garb, however, counts for so much as neckwear. The white linen at throat and wrists is often the saving grace that lifts a costume from somber insignificance to a becoming and attractive toilet. With even deepest mourning this line of white at the throat is allowable and the black blouse should never be worn without it, for a plainly made black waist, sitting up around the neck has a very unkempt and unfinished appearance. With formal frocks all in one piece a pleated ruching of white crepe lace makes a satisfactory neck finish.

The widow, of course, has but one neck finish—the straight, fine bands of white organdie, two inches wide on the collar, and bands four or five inches deep at the wrists. These bands are not hemmed, the stiff organdie being simply turned under in a deep hem. These bands must inevitably be renewed each time the blouse is donned, for they must be crisp and immaculate—the least hint of untidiness is in worst possible taste.

After the first six months, when mourning is lightened a little, neck and cuff bands of fine linen or even of net may be worn, and two very attractive bits of mourning neckwear are illustrated. The collar and cuff of handkerchief linen are always in good taste and for mourning such neckpieces are most simple, the hemstitching being done by hand and

every detail of the work being painstaking itself.

Many women not in mourning think that the woman in mourning has a very easy time of it, her clothes being so simple and so few changes being necessary. But it takes a deal of time just to keep in order these little neckwear trifles which, with their fine stitching and the constant laundering and freshening required, mean either a serious drain on the pocketbook or unrelenting personal attention.

To Clean Old Lace.

OLD lace should never be cleaned with gasoline, as it will take the natural oil out of the lace threads. Being a vegetable product, it is rendered very crisp, stiff and liable to snap. The lace should first be allowed to soak in cold water, to which can be added a small pinch of borax. This should be then thoroughly rinsed out to prevent its rotting the delicate fabric. When the lace is very valuable it should be basted to old linen to keep it from stretching, and it should be taken out of the sun as soon as dry. In washing an Irish lace collar it should always be pressed while it is lying right-side downward upon a Turkish towel four times folded. This makes a soft surface, and when the lace is pressed it will have none of the shiny effect that ironed laces gradually acquire. Before washing any lace all of the holes should be carefully mended with No. 150 cotton thread.

Scalloped Oysters.

Open and beard a dozen oysters, and seal them for a second in their own liquor. Make a white sauce, into which some oyster liquor is poured, a pinch of cayenne, a saltspoonful of anchovy sauce and a squeeze of lemon. Roll this until it is cooked. Put the oysters in the scallop shells, pour the white sauce over them, strew white bread crumbs on the top and place some butter in small pieces all over. Brown them and send to table very hot.

Oysters a la Rienne.

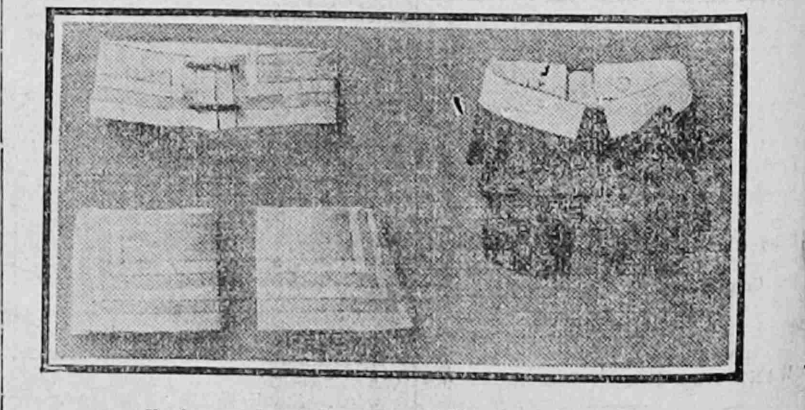
PARBOIL 20 oysters until plump and set aside ready for use. When the chafing dish is brought out, the fact that the oysters have been made ready beforehand will save much delay in the little supper. Pour a cup of milk or cream into the chafing dish and, when steaming, pour back into cup or pitcher. Now put a large tablespoon of butter into the blazer and, when bubbling, stir in a tablespoon of flour. When the two are well blended, the hot milk may be added bit by bit until a thick, creamy sauce is formed. To this should be added a pinch of salt, a dash of paprika, a bit of finely chopped parsley, several drops of lemon juice and just a soupcon of mace or nutmeg. Stir into this sauce the parboiled oysters, serve steaming hot—and receive the ecstatic comments of your guests.

Scalloped Oysters.

Open and beard a dozen oysters, and seal them for a second in their own liquor. Make a white sauce, into which some oyster liquor is poured, a pinch of cayenne, a saltspoonful of anchovy sauce and a squeeze of lemon. Roll this until it is cooked. Put the oysters in the scallop shells, pour the white sauce over them, strew white bread crumbs on the top and place some butter in small pieces all over. Brown them and send to table very hot.



Simplicity and Richness Make Perfect Mourning.



Neckwear Is an Important Adjunct of Mourning.